

The Toastmaster

JANUARY 1981



Special Issue: When a Manager Speaks



Toastmasters on the Move

Some years ago there was a television documentary entitled, "It's Tuesday So This Must Be Belgium." It dealt with the fast pace associated with packaged tours to Europe. I have great empathy for the people portrayed in that program now that I have completed my fall district visits.

I began last September with a visit to District 31 in Boston, Massachusetts. I returned home eight weeks later after visiting a total of nine districts. From my perspective, the visits were extremely successful. I was continually impressed with the Toastmasters I met. Individual members, club officers and district officers all projected a positive attitude and indicated they had established goals for themselves and were well on their way to achieving them. It was the *spirit of success* in action.

Our educational materials, especially the manuals and *The Toastmaster* magazine, received a high rating from everyone with whom I spoke. Most mentioned that in addition to developing their skills, they were also having fun and feeling good about themselves. They left no doubt in my mind that our mutual goal — to have every district achieve distinguished district status this year — will be a reality.

In every district I visited, the reception by business, government and civic leaders was very gratifying. Our conversation usually began with an explanation of the Toastmasters program and the benefits it provides for people who want to develop their communication and leadership skills. Once this was understood, they typically wanted to know how quickly they could make our program available for their associates. They were impressed with our educational materials, particularly the new advanced manual, *Speeches by Management*.

Each of them places great importance on developing the speaking skills of the people in their organization. They see a

close relationship between the ability to communicate and greater efficiency and productivity. Many are concerned with their external communications in dealing with customers and the public in general. All agree that good communication skills are necessary for upward mobility. These leaders recognize the need for sound business and technical skills but stress the importance of being an effective communicator. Many former Toastmasters quick to point out that the training they received through our organization played an important part in their own career advancement as well as their personal development. One high-level manager said, "But for my Toastmasters training, I'd still be sweeping floors in the factory."

This special issue of *The Toastmaster* deals with the skills the business leaders have learned to value so highly. I hope the articles will help each of you enhance your performance and create new opportunities for yourself in your business or professional life.

We benefit from our Toastmasters membership by taking the opportunity to develop our communication and leadership skills, and then by applying those skills in our everyday lives. Toastmasters increases our ability to control our destiny and provides tools to help us reach our potential. Use those tools to take full advantage of the learning opportunities the organization offers, and you will be a Toastmaster on the move.

A handwritten signature in black ink that reads "Patrick D. Laupacis". The signature is written in a cursive style with a large, stylized initial 'P'.

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FEATURES

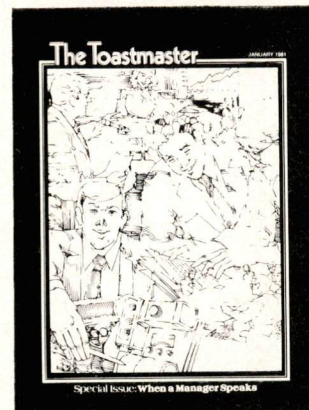
- 5 Why Managers Must Communicate**
by James L. Hayes
- 8 Give Your Speeches Visual Power**
by B.Y. Auger
- 13 Taking the Lead in Business Briefings**
by Robert W. Blakeley, DTM
- 15 Let Your Audience Participate**
by Donald L. Kirkpatrick
- 16 The Confrontation: Preparing to Win**
by Walter Kirwan
- 19 The Care and Heeding of Speechwriters**
by Bob Orben
- 21 Managing Q & A Sessions**
by Dr. Michael E. Kolivosky and Laurence J. Taylor
- 24 The Third Dimension**
by Dale O. Ferrier
- 27 How to Present a Technical Paper**
by Vincent Vinci

DEPARTMENTS

- 4 Letters**
- 26 The Idea Corner**
- 30 Hall of Fame**

COVER

The corporate manager is no longer just the man in the Brooks Brothers suit. Today, an integral part of his or her job is the ability to communicate effectively with the public. As James L. Hayes, chief executive officer of the American Management Associations, notes, "Business today needs all the communications support it can get. And speechmaking can provide a great deal of it." The articles in this special issue of The Toastmaster concentrate on techniques that contribute to a manager's success in public speaking. The entire issue is devoted to providing managers with information that in the long — and short — run makes all the difference when it comes time to face the audience.



Published monthly to promote the ideals and goals of Toastmasters International, an organization devoted to improving its members' ability to express themselves clearly and concisely; to develop and strengthen their leadership and executive potential; and to achieve whatever self-development goals they may have set for themselves. Toastmasters International is a non-profit, educational organization of Toastmasters clubs throughout the world. The first Toastmasters club was established by Dr. Ralph C. Smedley on October 22, 1924. Toastmasters International was organized October 4, 1930 and incorporated December 19, 1932. This official publication of Toastmasters International carries authorized notices and articles regarding the activities and interests of the organization, but responsibility is not assumed for the opinions of authors of other articles. Second class postage paid at Santa Ana, California. Copyright 1980 by Toastmasters International, Inc. All rights reserved. The name "Toastmasters" and the Toastmasters emblem are registered trademarks of Toastmasters International, Inc. Marca registrada en Mexico. PRINTED IN U.S.A. □ All correspondence relating to editorial content or circulation should be addressed to THE TOASTMASTER Magazine (ISSN 0040-8263), 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, California 92711. Phone (714) 542-6793. Non-member price: \$9.00 per year. Single copy: 50¢.

Remembering the Spirit of Milwaukee

I just finished reading the October 1980 issue of *The Toastmaster*. I was particularly interested in the cover story "The Spirit of Milwaukee" because I was one of the more than 1000 Toastmasters who attended the convention. I would like to thank you for the opportunity to relive some of the great moments I shared at the convention.

For the most part, I found your article informative, enjoyable and accurate; however, I fail to understand how one of the most gifted and eloquent speakers at the convention was not mentioned in your article to any degree that accurately depicted his electrifying impact.

Will Johnson was, without a doubt, one of the best speakers we have had in all the years I have been attending International Conventions. I certainly hope this oversight will be corrected in future issues of *The Toastmaster*.

Alfred O. Whittaker, DTM
Manchester, Maryland

Telephone Etiquette: Two Calls for Courtesy

In the letter on telephone etiquette which appeared in the November issue, the writer, Mr. Garmeson, stated that the answerer of a telephone should identify himself when he answers, since the caller needs to know whether he reached the correct party. In fact, the caller should be willing to identify himself so the answerer will be motivated to participate cooperatively in the transaction which the caller wants to take place. The caller knows what business or residence he was trying to call and the reason for his call. The answerer knows none of that. He needs to be oriented.

When I am calling someone, I respond to the answerer's "hello" with, "Good evening. This is Jim Garnett. May I speak to Bill Smith?" If it is Smith who answered, he will tell me. If it is Jones, he will get Smith or tell me he is not in or tell me I have a wrong number. It works beautifully in all combinations. What is more

important, the approach works for me even if I never convince anyone else to use it. Mr. Garmeson's approach won't work until he has written enough letters to the editor to convince everyone he ever wants to call.

Jim Garnett
Bellevue, Washington

I would like to comment on Joe Garmeson's letter in the November issue regarding telephone etiquette. I have always answered the phone with just "hello," not identifying myself until the caller has identified himself or herself to my satisfaction. They know, at least, who they intended to call; I have no idea who is on the other end of the line.

I would consider it simple courtesy to make sure you are speaking to the correct party before spilling secrets. Even when calling from a pay booth, I can't believe someone could really be in such a hurry to begrudge a few seconds for courtesy and security.

Roger Wells
Beaverton, Oregon

Appreciation for Quality Articles

Recently I wrote a letter saying I thought the quality of articles in *The Toastmaster* had declined. With your August issue, you made that comment look very inaccurate and I'm delighted. It was an excellent collection of valuable articles. Can't win 'em all.

Allen Thomas
Raleigh, North Carolina

A Tribute from a Special Toastmaster

On May 31, 1981, my mother, Mrs. Lu C. Beissel, will be 88-years-old. She raised three sons and a daughter. All her sons and a grandson became Toastmasters. She strongly believes there is no finer organization in the world. (Only on very rare occasions do I dispute my mother's beliefs. This is certainly not one of them.)

Toastmasters' staff can be very proud of this tribute from a most gracious lady who is affectionately

known as "Mom" to hundreds of Toastmasters.

May I also add my congratulations on your continued success with *The Toastmaster* magazine. My mother claims that reading *The Toastmaster* several times a week helps her improve her letter writing. In the words of Past International President Bob Blakeley, "I'm Proud To Be A Toastmaster!"

James D. Beissel, DTM
Past District 38 Governor

Semantic Debates

There are two issues that have caused several debates in our Toastmasters meetings.

The first concerns the proper formal address for recognizing a female Toastmaster or table topics chairman. I have seen this stumbled over numerous times. The term "Toastmistress" does not seem correct, as this refers to another organization. The title "madam" has been turned down by several ladies in our club. The use of "Miss" and "Mrs." have a bad ring when used the wrong way. It seems to me that the best form is the title "Ms." At least this form would save embarrassment and keep us from stumbling at a crucial moment in the opening of a speech.

The second issue concerns the improper use of the terms "impromptu" and "extemporaneous." According to Webster, an impromptu speech is one without advance thought, such as when you are given your topic as you step up to the podium. It is perhaps one of the most difficult to give. An extemporaneous speech involves some preparation but no written text or memorization. A speech should be called extemporaneous when you are given the topic as you walk in the door. Perhaps, in the Toastmasters environment, the term "nonmanual speech" would be more appropriate than "extemporaneous" or "impromptu." I find it helpful in evaluating a speaker to know how much time he or she had to prepare.

These points are debatable, but I hope I have shed some light on the issues.

John McClelland
San Jose, California



WHY MANAGERS MUST COMMUNICATE

by James L. Hayes

Toastmasters' 1981 Golden Gavel recipient offers managers a guide for effective speechmaking.

More than ever, speechmaking is an integral part of the corporate manager's role. Prestigious occasions — awards, presentations, commencements, dedications, banquets — have been the traditional forums for managers. But events in the past decade have endowed the manager's role as speechmaker with far more importance than mere ceremony. In short, business today needs all the communications support it can get. And speechmaking can provide a great deal of it.

Happily, a manager need not limit his or her focus to topics related to economics or business. A wide range of subjects is available. He may want to detail his firm's role in the community and describe how company activities will affect the area. Or she may want to state her firm's official views on current issues. He may think a speech is the

best way to introduce a product that has particular relevance to his audience. Or she may want to express views on an issue that has no direct tie to her job or company. Finally, the manager may simply be compelled to speak out on a subject he or she believes is important.

Whatever the reason, corporate

**Project self-assurance.
If you are defensive,
you may sound shrill.**

spokespeople are finding that speechmaking can provide excellent opportunities for communication with previously ignored audiences. They are discovering that their ideas can reach far beyond their immediate audience. In fact, speeches that have relevance to

Management Expert to Receive Golden Gavel

"You've got power in a management job — whether you want it or not. Using it wisely — that's the trick. There's no way you can get rid of it."

That kind of straight talk is what James L. Hayes — president and chief executive officer of the American Management Associations (AMA) — offers from every speaking platform, and it has earned him respect and admiration from audiences around the world.

Next August, this distinguished management expert will appear before a Toastmasters audience to accept our organization's highest honor — the Golden Gavel. The award will be presented during the 1981 International Convention August 19-22 at the Hyatt Regency Hotel in Phoenix, Arizona. A special luncheon will be held August 20 to honor Hayes for his outstanding achievements as a speaker, educator and innovator in the management field.

Hayes heads an 80,000-member organization devoted to meeting the educational needs of today's managers as well as to providing solutions to the common management problems encountered each day in organizations around the world. He manages a staff of 900 employees who run more than 3000 educational programs each year for more than 100,000 managers, both in the United States and overseas.

Hayes brings a broad base of experience to his current position with the AMA, which he assumed in 1971. He started his professional career in 1936 as a social studies instructor at St. Bonaventure University in Olean, New York. At the same time, he was entered in St. Bonaventure's graduate school as a candidate for a master's degree in English. After receiving his master's, he stayed at St. Bonaventure as a professor of economics and later as

chairman of the university's Department of Business Administration. In 1959, he became dean of the School of Business Administration at Duquesne University, where he introduced innovations that re-focused the curriculum from a narrow orientation toward applied subjects to a broad approach encompassing economic, behavioral, mathematical and social science studies.

By the time Hayes joined the AMA in 1970 as executive vice president for development, he was an internationally known thinker and writer on management development who had conducted management training programs for key executives in many parts of the world. He had become a pioneer in the production of management education films and was a principal lecturer for the AMA.

"The thing about speaking — and writing — is that it forces you to put your ideas before people; and in my career, that helped a great deal," says Hayes.

As chief executive officer of the AMA, Hayes has concentrated on improving the quality of the organization's meetings and educational programs and making the organization more responsive to the needs of the management community. The organization's size and worldwide reputation as a valuable training ground for managers is a testimony to Hayes' leadership strength.

"Today's professional managers have a sense of purpose beyond seeing how many shoes or steel castings they can sell; their job is to fulfill broad, well-planned goals through other people," Hayes says.

Hayes has a strong sense of purpose, and he's fulfilling his goals — all of which makes him stand out as a speaker, a leader and a man who has done much to earn Toastmasters' coveted Golden Gavel.

the general public are often reported in the media, including newspapers, radio or television.

Speechmaking is immediate. Speaker and audience are directly linked. A speaker's message is transmitted with an intensity that can't be matched easily in any other form of communication. Thus, speechmaking is the perfect outlet for a manager who is committed to contributing views to the public record.

Obviously, the same speech will be received by different audiences in quite different ways. The manager must keep this firmly in mind before accepting a forum. But that is the challenge. The mettle of every speechmaker is polished or tarnished according to how well he or she responds to different audience reactions.

In speaking to an outside group, the manager can't expect the rubber-stamped applause of peers. Each group will have a different perspective on the economic issues of the day. Listeners may not automatically understand the speaker's point of view. The manager must make his or her position clear. More important, the speaker should describe how his or her message can benefit the audience.

It should be remembered at all times that the speaker's prime responsibility is to the audience, to the people who have scheduled their time to listen. The manager should ask: "Am I addressing a topic of importance to this audience? Will they think about what I'm saying?"

Speakers can achieve intimate contact with their listeners by acknowledging the audience's concerns and addressing them with candor. There is always the possibility that some members of the audience will be antagonized. But it's better to risk antagonizing a few than to bore everyone by being too superficial.

The Right Speech

The manager should pick a speech topic very carefully and have a thorough knowledge of it, especially if a question-and-answer session follows the delivery. The best policy is to limit subjects to those that are natural and logical to the manager and his or her company. Whichever subject is chosen, the manager should feel confident with the material. It's also important to have a strong personal interest in your subject. Only a staunch commitment to what is being said will convince an audience.

Like political candidates, managers may be required to speak more than once on the same topic. Both may choose a central issue and address it from different perspectives for different audiences. A speechmaking manager may not like repeating the same theme over and over. But in doing so, he or she may be identified by the public and media as being a prime represent-

of that point of view, just like the successful politician.

A manager should enter these waters cautiously. In the same way that politicians are vulnerable to "image-making," so is the speechmaking manager. When political figures speak their convictions regardless of the consequences, for example, their sincerity is recognized. It is when they subordinate convictions to selfish or expedient interests by offering half-truths, they may be charged with practicing the black art of "image-making," or posturing without substance. It is the same for managers. In most cases, an audience will not know much about the speaker, so they will assume that the image the speaker is presenting is an accurate representation. To avoid the unseemly label of "image-making," managers should make sure they are always speaking from the heart. If that is the case, the image will be one of sincerity.

A case where managers and image are favorably blended through a long personal belief involved Fred T. Allen, chairman of Pitney Bowes. Allen delivered a speech in Zurich, Switzerland that built an emphatic case for corporate ethics. The speech was printed and reported extensively throughout the United States. Following that, Allen spoke to a number of non-business audiences on the importance of ethical behavior in corporate life. Now he is considered a prominent spokesperson on the subject.

Any manager can become identified with a particular idea if sincere commitment is demonstrated. Furthermore, the most interesting thing a manager can talk about is something that he or she strongly believes. Conviction gives perspective credibility, regardless of the strengths or weaknesses of the arguments lodged to support it.

Make it Yours

One reason why managers balk at stepping up to the podium is because they don't want to repeat the ideas of others. They want to be "original." This is a misleading concern. Anything — or any topic — put into one's own terms automatically *is* original. Unless something is verbatim mimicry of someone else's views, it has to be original. Originality doesn't guarantee a good speech. Cliches and time-filling rhetoric are common weaknesses that sap the length of the most promising topics. On the other hand, a good speech is like a good story; it compels the listener to give full attention to what is being said. The best speeches are like magic spells in which the audience is totally enveloped. The speaker convinces everyone in the audience that the speech is aimed directly to that person. Speakers should never hesitate to include personal experiences in speeches. Sometimes those experiences

are hidden or half-forgotten. But they're there, and they can build a warm link of shared understandings with the audience.

As all speakers know, any tone of patronization alienates an audience. All too often, managers feel that they must operate from an inherently defensive position — that they're on trial — even though they've never been accused. This is an unfortunate assumption and should be consciously avoided. Offense is not the best defense because it makes the manager appear shrill and guilt-ridden. Throughout their speeches, managers should address positive aspects of their topic and avoid the negative wherever possible. Audiences will appreciate a speaker's self-assurance, and they will listen.

Writing the Speech

Some managers are quite adept at writing their own speeches. They know the best speeches are those that approximate the old speechwriting maxim: "Tell them what you are going to tell them — tell them — and tell them that you told them." This introduction, content and conclusion format is the best way to present a strong argument on a specific topic. I've seen many managers do it well.

It's better to risk antagonizing a few than to bore everyone.

But many managers feel uncomfortable drafting their own speeches and seek help from speechwriters. If someone else prepares your speech, you should assist the writer as much as possible. This means taking the time to think deeply about the subject and content of the speech and to engage in a process of give-and-take with the writer while the speech is being drafted.

Every manager has his or her own approach to the process of speechwriting, but there are some basic steps that all managers should follow.

First, a manager should think long and hard about the topic. Then, after inquiring through colleagues and other speechmaking managers, a speechwriter should be chosen. Together they should review the manager's topic and decide whether to continue with it.

If a topic is agreed upon, the writer prepares a point sheet that summarizes the content, tone and perspective of the speech. The writer should be prepared to ask the manager quite a few questions relating to these concerns. The manager then reviews the point sheet and — if it is found acceptable — answers the writer's questions.

At this point, the writer will interview the manager. The writer may want to tape this session. Unfortu-

nately, tape recorders make many managers uneasy. Those managers should remind themselves that the writer is working *with* them, that they are not facing an adversary. Inhibition on the manager's part only can hurt the chances of writing an effective speech.

After reviewing the first draft, the manager meets with the writer and together they work on the rough spots, perhaps deciding upon major revisions. This is common. Sometimes it is necessary. Revisions rarely mean failure. Rather, they indicate that active collaboration is taking place.

Nonetheless, it is not unusual to encounter stumbling blocks in the development of a speech. The problem may be an overriding tone or one simple word. Often these blocks are hard to define and provide the most difficult barrier in perfecting the speech. If blocks should develop — if "something just doesn't sound right" — both the writer and manager should make a special effort to work through them.

It's sometimes very difficult for managers to be patient while the writer is working toward the final draft. It may take one, two, three or more attempts to finally come up with a speech that works. If a manager encounters such difficulties, he or she should apply the principle of marginal return and decide how close the writer can get to the "right" version without wasting unnecessary time and effort.

The manager should read the "go-ahead" draft aloud several times. It takes 150 percent effort in preparation to achieve 100 percent effectiveness. Without any doubt, the more practice and preparation you put into a speech, the better it will be received. Through practice, the manager locates words that are difficult to pronounce and becomes familiar with the rhythm and cadence of the speech. Rehearsal also helps you find and strengthen the dull spots that need color and the phrases that need emphasis. After attending to these minor changes, the manager should read the speech again. Once you are satisfied, give it to an associate or friend who will provide an honest appraisal.

As veteran speakers know, it sounds more difficult than it is to prepare and deliver a speech. You may think it is more trouble than it's worth if you are considering it for the first time. But there's only one way to find out how effective you can be as a speaker. Give it a try. If you follow these basic guidelines, you can't lose. 🗣️

James L. Hayes, Toastmasters' 1981 Golden Gavel recipient, is president and chief executive officer of the American Management Association. He will accept his award during the 1981 International Convention August 19-22 in Phoenix, Arizona.



How visual aids can take the anxiety out of speechmaking.

GIVE YOUR SPEECHES VISUAL POWER

by B.Y. Auger

speechmaking. It's a word that often triggers a worry response in the most capable of people. Foragers, however, making speeches presentations is a part of everyday life, and coping with the mechanics and skills of speechmaking is business necessity.

Today, executives spend 70 to 90 percent of their time in meetings, most of which require some form of presentation or speech. With such an emphasis on effective communication in a group setting, it is obvious that anyone who is inadequate in such areas should do everything possible to correct this inadequacy to insure his or her business success.

Why are effective speeches or presentations so important to both your company and you? First, in a business sense, meetings cost money. A recent study shows that the per hour cost of business meetings is double the value of the base salary of each participant. Thus, for a meeting of five executives whose salaries average \$30,000, costs for personnel alone amount to \$331 per hour. A meeting is marked by poor communication techniques, misunderstandings may arise, leading to wrong decisions that may, in the long run, cost your company even more money.

There is a second reason why you, as a manager, should be concerned about having more effective meetings. That reason is personal. As a meeting leader and participant, you have the opportunity to stand in front of your peers, superiors and subordinates in a leadership role. The better job you do, the more impressed your audience is bound to be, not only with your presentation but with your complete business image. Because so many meetings today are considered a "waste of time," managers who build a reputation as leaders of effective presentations draw favorable attention to themselves.

As a result of my personal involvement in thousands of meetings around the world during my 33 years with 3M, I only believe that the key to more effective presentations and speeches is in good preparation, effective use of visual aids and close attention to the "what to's" of making a presentation.

The information I offer here will show you how visual aids, in particular, can take the anxiety out of speechmaking and make your speech or presentation easier for you to deliver and ultimately more meaningful to your audience.

Visual aids are used more and more in speeches and presentations as busi-

nesses strive to cut down on wasted energy and make meetings more productive.

People expect visuals in meetings. Visuals help the presenter control the meeting and hold the group's attention. Visuals increase retention and minimize misunderstanding. When one relies on verbalization alone to communicate, an estimated 90 percent of a message is misinterpreted or forgotten entirely. We usually retain only 10 percent of what we hear. Adding appropriate visual aids to support your words may increase retention to as much as 50 percent.

Visual aids help you organize your thoughts and simplify your message. With visual aids, you'll ultimately have better control, save both time and expense and present the example of productivity that is so crucial to your reputation as a manager.

Let's begin with a look at the wide variety of visual aids available to supplement speeches and presentations.

For Small Groups

The chalkboard and easel pad have

Visuals will help you control the meeting and command attention.

been used by speakers for many years. They have the advantages of simplicity, low cost and allowing spontaneity. However, they should be used only for small groups. Prepared flip charts contribute to good organization and can be easy to handle, but some are rather expensive and require extensive lead time for advance preparation.

Other problems: When using informal flip charts or chalkboards, poor handwriting can be a problem for your audience. Also, you may lose attention by having to turn your back on your audience to write out your ideas. When using a chalkboard, you will have to erase one set of ideas before going on to the next. If someone asks for information previously given, writing or reciting it again is cumbersome and, once again, time-consuming.

Powered Visual Aids

Slides, filmstrips, motion pictures and videotape all have their purposes, but not all are suited to a typical meeting or speaking situation.

Slide presentations are currently very popular. You can build a library of slides, changing their sequence to suit

the occasion. Keep in mind that slides — like movies and filmstrips — require considerable lead time to prepare and are quite expensive to produce. For best effect, slides must be shown in a darkened room, which may detract attention from you and prevent your audience from taking notes.

Filmstrips have roughly the same advantages and disadvantages as slide presentations with one difference: Because films run in a strip, their sequence can't be changed. This means a loss of flexibility and spontaneity in your speech. Again, expense and lead time are factors here.

Movies offer an excellent method of combining sight, sound, color and motion to give the audience a realistic experience with high retention value. Films can be particularly valuable for explaining complex processes, operations and concepts.

Disadvantages of motion pictures are their high cost — an estimated \$2000 or more a minute — and the fact that they may quickly become obsolete.

Videotape recordings offer advantages similar to those provided by motion pictures — mainly integration of theme, sight, sound, color and motion. In addition, videotape is not as costly to process as film. The tape can be erased and reused many times. However, the cost of the system itself can range from hundreds to several thousands of dollars.

All these visual aids may have a place in your speech. However, in my experience, the overhead projector system has proven to be the best visual aid for most meetings. Whatever can be done with other visual media can often be done more effectively with overhead projection.

The advantages of overhead projection include the following:

- You can make your presentation to any size group in a fully lighted room. The result is better group attention and participation.
- You can face your audience. You'll have better meeting control and will be able to pick up group reactions immediately.
- You are using a very personal presentation tool. The visual material clarifies and amplifies what you are saying.
- The on-off switch directs attention to you or the screen. If you want to make a verbal point, turn off the machine and all eyes will automatically turn to you.
- You can reveal material point by point. No one will be reading ahead.

Setting Up the Ideal Speaking Environment

If possible, give close attention in advance to your meeting setting. Remember, rooms with windows provide distractions. Chairs should be comfortable and not crowded together. Visibility should be adequate, participants grouped close to the speaker. Provision for visual aids, such as screens and outlets, should be adequate. Sensible acoustics and good ventilation are among other essentials.

Here are a few guidelines for the proper placement of screens and projectors, room orientation and screen size which, when followed, add up to an effective presentation:

- Place screens in the corner of the room to allow clear viewing by everyone in the audience. Otherwise, the instructor and projector will obstruct the view of the screen.
- Place the screen in the corner to the right of the speaker as he or she faces the audience (for right-handed speakers). This allows the speaker to write on the stage of the projector while facing the audience, thus maintaining close contact with the audience.
- Use matte-finish screens.
- Mount permanent screens on either the ceiling or a wall, but far enough away from the wall to avoid distorted images. New ceiling

mounts which allow enough flexibility for tilting screens are now available.

- Be sure that permanently mounted projection screens do not cover an entrance to a room.
- To save space, position the speaker at one end of the room's narrow dimension.
- Tilt screens forward at the top (or back at the bottom) to prevent image keystoneing (a distortion of the image in which the top is wider than the bottom). The top of the screen must be the same distance from the projector lens as the bottom of the screen in order to avoid keystoneing.
- Avoid overhead lights directly over the projection screen or control them by a separate switch.
- Locate slide and filmstrip projectors about twice the distance from the screen as the overhead, and temporarily remove the overhead projector so it does not block the projected image. Movie projectors can be used from the rear of the room by changing the screen angle slightly.
- Avoid large rooms with low ceilings. Low ceilings limit screen size and, therefore, projector usefulness. As a rule of thumb, the minimum ceiling height should be 10 to 15 feet.

You control the pace of your speech.

- The audience isn't distracted by the machine. There is little noise or other distraction.
- Anybody can operate the equipment. It's mechanically simple. Today we even have lightweight portable overhead projector models that can be carried with you for making speeches or presentations away from home.
- Maybe the most important point of all: Overhead transparencies can be made quickly and inexpensively on either an office plain paper copier or a transparency maker. By quickly, I mean minutes. By inexpensively, I mean pennies per visual.

No elaborate setup is required to prepare the projector. You simply place it at the front of the room, put up a screen and check the focus. If no screen is available, project the image onto a light-colored wall.

Now that you've chosen your visual aid system, you're ready to start pre-

paring visual materials to supplement your speech.

Planning visuals automatically forces you to organize your thoughts concisely. The time to conceive and prepare visuals is just after you have developed a presentation strategy. After you've written your outline or text, decide where each visual should be introduced and where to rely on words alone. Translate each main idea to a separate visual. Each visual then becomes an idea-graph.

Designing Visual Materials

Keep these basics in mind when conceiving transparencies: Projected images must be large enough for the audience to see. Information should be brief and simple. Each visual should either highlight, reinforce or add to the commentary. If you are using representational visuals — graphs, charts, diagrams — make certain they are accurate.

For visibility:

- The smallest image on the screen should be one-inch high for every 30 feet of viewing distance.

- If transparency material is read with the naked eye at 10 feet, it will have adequate visibility when projected.

- Printed matter on a transparency should be no closer than three-eighths inch from any edge.

- Visuals should be shown horizontally.

- Material should be positioned near the top of the visual to assure maximum visibility for those farthest from the screen.

- Empty space should be part of the visual. This permits adding information during the presentation.

- Color or shading add emphasis to isolate important data. Colored marking pens and other highlighting materials are available in most office supply stores.

A good visual is meant to aid, supplement and reinforce spoken material, not to take its place, detract from it or overwhelm it. A good standard to follow is the "the less, the better." Limit information on each visual to six words per line, six lines per visual, with no more than two illustrations per visual.

A good visual is legible, vivid and

Practice with visuals. The key to success lies in preparation.

understandable. It has a clearly defined objective and is consistent with spoken material. It represents, reinforces or pictures the nub of the idea being presented.

However brilliant your visuals may be, poor lettering and illustration can ruin their effect. Today, there are several easy ways to letter neatly:

- Use an electric typewriter with at least one-fourth inch high type. Use capitals only.

- Select the desired lettering size, style and trace it onto the original using a sharp pen or pencil.

- Lettering templates are readily available in stationery stores.

- Write freehand, using graph paper to keep your letters even.

- Clip words or phrases you need from a newspaper or magazine.

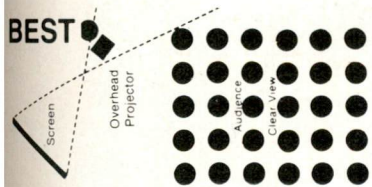
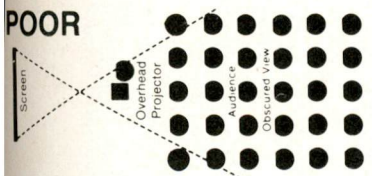
- Various phototype or other "cold type" machines are available at office supply dealers. These produce word-copyable tape strips which will easily adhere to your original.

- Colored "transfer" letters may be applied directly to the front surface of the transparency.

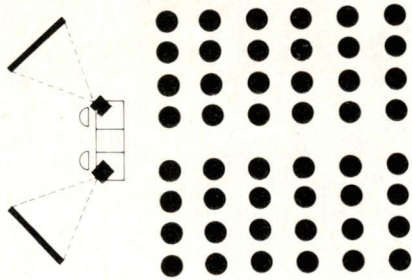
Clip art also can be effective. There are several prepared art services available through most art and stationery

Positioning your projectors

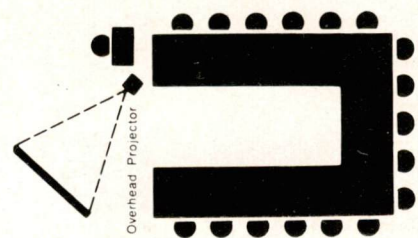
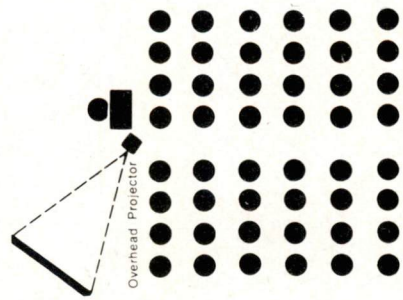
To be sure of providing a clear view of your visuals, use the principles shown here, starting with "best" and "poor," below.



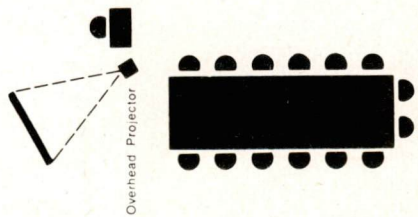
When using an overhead projector, arrange the room so the audience's view of the screen is not obstructed.



Dual and single projector positions for auditorium/theater arrangements, especially useful for large groups, are shown above and below. For classroom style, just replace alternate rows of seats with tables.



U-table arrangement. Suitable for 30 people or fewer. This arrangement is ideal for group discussion and interaction.



Center table arrangement. Suitable for under 20 people. This set-up promotes discussion and is good for the give-and-take of a sales presentation.

The dual projector system works especially well with either arrangement above, using the same principles as for auditorium/theater seating.

ply centers. The drawings are conveniently categorized by subject — people, transportation, animals and so forth. Once your visual materials are prepared, the key to success lies in practice. Cover your presentation several times, using your visuals and the audio-visual equipment, if possible.

The Speech Begins

Once your visuals are prepared, placed in logical sequence and marked legibly. Writing instruments are readily available. You've checked the equipment. Remember, many a presentation has been destroyed for the lack of a spare copy.

The best way to begin a speech and to eliminate the "jitters" is to project a visual of the agenda or the main subject of your speech. It focuses immediate attention on the matter at hand. It tells your listeners you are prepared, have time to discuss and need their attention. Now you're ready to start your presentation. If you've put the key points on the visuals, you don't need a script. Additional notes on the transparency copies can keep you right on track.

Here are several other techniques to help you get the most out of your visuals when using an overhead system:

- **Dual projectors.** Two overhead projectors are better than one — especially for fast-moving professional presentations. They're ideal for directing and

alternating audience attention. Your agenda, for example, could be on one projector and more specific material could be presented on the other projector.

- **Stage pointer.** Direct a pen or pencil at the item on the visual and its shadow will focus attention on that area of the screen.

- **The "write on" technique.** Start with blank film or add information to previously prepared visuals by writing directly on the surface of the transparency with marking pens or pencils. This technique is ideally suited to informal, day-to-day conferences. It is also a good method of involving your audience in the presentation; you ask questions and write their answers on the visual.

- **Overlays.** Complicated concepts can be simplified with this technique. Using clear overlays atop a basic visual lets you build your story in a meaningful way by creating dramatic combination visuals.

Closing Your Speech

As a meeting leader, you probably will be expected to reach a conclusion at the end of your speech. At that point, remember these three R's: *Recap, Restate benefits. Recommend.* If you are using an overhead projector, you can summarize decisions as they are reached at a meeting by writing directly on a piece of blank film. When the decision calls for action by an individual, that person's

name or initials should be written next to the appropriate decision under the inscription "action." Then the final version can be run off on the copier and handed out to all meeting participants.

As deadlines approach, a single copy of these "action minutes" can be used as an effective reminder of where the responsibilities for specific actions lie.

Successful presentations don't just happen. They are carefully planned, structured, well-executed events. With modern visual aids and careful preparation, you can easily learn to excel in the presentations you make in your management role, thus increasing your organization's productivity in meetings while enhancing your own reputation as an effective group leader.

Bert Auger is vice president of 3M's Visual Products Division, St. Paul, Minnesota. He is the author of How to Run Better Business Meetings . . . An Executive's Guide to Meetings That Get Things Done, which has been called the bible of the industry for the past 15 years. This article is based on the recently released eighth edition of Mr. Auger's book. Copies of the book are available for \$11.95 from the Visual Products Division/3M 3M Center, St. Paul, MN 55133, or through your local 3M Visual Products dealer. A number of free educational booklets on how to make effective meeting presentations can also be obtained by writing directly to 3M's Visual Products Division.

DARE TO SHARE!

Toastmasters' 1981 Membership Contest

Share the benefits of Toastmasters membership with others! When you do, you'll not only help make your club stronger and more dynamic — you'll win great prizes, too.

All you have to do is sponsor 5, 10 or 15 new members during 1981. Prizes will be shipped automatically — there are no entry blanks to fill out!

Here's what you can win:

- **5 new members** — A Toastmasters "Shadow Figure" tag
- **10 new members** — "Reach Out for Success" coffee mug
- **15 new members** — Choice of Toastmasters necktie or ladies brooch

If you sponsor additional members, you may qualify for a top award. The number-one membership builder for 1981 will receive the "President's Sponsor" plaque. Each of the nine runners-up will receive a "President's Circle" plaque.

Contest Rules

1. All Toastmasters are eligible.
2. New, dual and reinstated members count for contest credit. Transfer and charter members do not.
3. To receive credit as a sponsor, you should print or type your name on the Application for Membership (Form 400) exactly as it appears on your magazine label. No additions or changes may be made to applications once they are submitted to World Headquarters.
4. The new member must join during the calendar year 1981. The application must be received at World Headquarters no later than December 31, 1981.
5. Awards will be sent automatically upon qualification.
6. "President's Circle" and "President's Sponsor" awards will be presented at the 1982 International Convention in Philadelphia. However, they do not include transportation or other expenses. If the recipient is not in attendance, the presentation will be made to the district governor.
7. Customs duties (or taxes) on awards are the responsibility of recipients.





We spend a great deal of time communicating in the business environment. Yet frequently communication becomes a wasteful exercise because we are not organized to get the greatest possible benefit from our collective efforts.

Much has been written about ways of mastering two-way communication on a day-to-day basis, but there is little information available on how to plan and present briefings.

A briefing is a way to strengthen communication. Briefings are organized and presented in the same manner in which we approach the preparation and delivery of a speech in Toastmasters. We define the purpose, develop an opening thesis, provide facts to support the thesis, then reach a conclusion. The way in which understanding is achieved is a matter of method or technique.

Organizing the Briefing

There are two types of briefings. One is for reaching decisions, the other to inform or educate. The presentation may be formal or informal, depending on the meeting environment, the person or group receiving the briefing and the purpose of the presentation.

Let's examine the informal briefing first. Usually this type of presentation is made in the office environment — at

If well-organized, small group meetings can be a crucial part of the decision-making process.

Taking the Lead in Business Briefings

by Robert W. Blakeley, DTM

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Send your classified ad with a check or money order to Toastmasters International, Publications Department, 2200 N. Grand Ave., P.O. Box 10400, Santa Ana, CA 92711. Rates: \$25 minimum for 25 words, 80 cents for each word over minimum. Box numbers and phone numbers count as two words; zip codes and abbreviations count as one word each. Copy subject to editor's approval. Deadline: 10th of the second month preceding publication.

a small conference table, the bosses' desk or around the coffee table. Frequently it is one-on-one or involves only a few staff members. If not pre-planned, it can lack organization and direction. I recommend two methods for handling the informal briefing. The first is the use of a handwritten or typewritten guide sheet that:

- States the purpose of the discussion.
- Identifies the problem in key word or abbreviated form.
- Outlines key points to be covered (in sequence).
- Lists participants.
- Estimates the length of the meeting.
- Tells whether questions will be answered during or after the presentation. (Of course, this can be explained orally.)

This guide helps participants focus on the issues and discourages them from introducing extraneous information. It also gives the briefer an orderly way of organizing his or her thoughts and makes it easier to reach effective decisions in a timely manner.

The second approach is a variation of the first. It involves the use of a "flip pad" on a credenza easel. I always keep one in my office for outlining the discussion agenda. The pad is a fine tool to help inexperienced supervisors or budding managers organize their thoughts. When I find discussions are rambling, I frequently ask the novice to quickly outline his or her objective on the pad and to list key words identifying pertinent points to be considered. It's somewhat like preparing a speech outline; it helps both the presenter and listener. Many competent technicians and professionals are full of enthusiasm but have a difficult time making their point. The discussion outline reinforces their confidence and keeps their purpose in focus.

Visual Aids

An article in the January 1980 issue of *The Toastmaster* lists the benefits of using overhead projectors in meetings. The article states: "Images of transparencies to be projected on the screen can be changed by the lecturer-operator." The principle is the same in the office, even though a screen may not be available. A white or soft colored wall will suffice in a one-on-one situation. Overhead projectors are an excellent tool when used with handwritten transparencies prepared on the office copier.

Formal briefings require use of the same principles of preparation used in an informal setting but may involve more sophisticated equipment such as multiple projectors, audio systems and computer displays. In this environment, quality graphics come in to play to help reinforce the purpose of the meeting. In

a two-screen presentation, you can use the briefing outline as a static display. Progressive key word slides to focus attention on a point or issue can also be displayed in the static mode. The other screen is used for transitional material. With this reinforcement, receivers of information can follow the logic of the presentation.

The briefer has complete control until discussion or decision time has arrived. He or she has thus established a leadership position. The briefer has the opportunity and obligation to keep arguments in focus and reinforce data or information intended for the audience. Multiple screens also offer the opportunity to use progressive colors for highlighting points and to introduce other projection media such as 35mm slides, movies or TV clips. However, the briefer must always be prepared to cover the subject without aids in case a bulb blows out or the power fails. The imaginative briefer heads the world by the tail as long as he or she never loses sight of the purpose of the briefing.

In complicated or highly technical briefings, back-up personnel are usually there to answer difficult questions.

The briefer has an obligation to keep arguments in focus.

This is especially important when a decision briefing is presented. In this kind of briefing, always try to present at least three alternatives on which to base a decision. The outline may be sufficient preparation. However, when equipment and seating arrangements are involved, more attention needs to be given to the audience. Seating in many instances is on an organizational rank basis. You need to know your audience. That will help you avoid giving them information they don't need and allow you to concentrate on the most significant issues.

Like speeches in the community, briefings in the office require preparation. Time is important because, as someone once said, time is money. When you give a briefing, cover the subject adequately, but BE BRIEF.



Robert W. Blakeley, DTM, is past president of Toastmasters International (1976-77) and member of Challenger Club 1642-36 in Arlington, Virginia and Castle Club 3056-36 in Washington D.C. He also is chief of the Office of Administrative Services, U.S. Army Corps of Engineers.

Turning a speech into a two-way presentation.

Let Your Audience Participate

by Donald L. Kirkpatrick

Most speakers think of a speech as one-way communication. They recognize the need for getting and maintaining attention and interest, and they know it's necessary to communicate so that the audience understands the message. But few speakers even think about the possibility of involving the audience in ways other than holding a question-and-answer session after the talk.

Whenever I'm asked to give a speech, one of my first considerations is: "How can I get the audience to participate?" Whether I'm speaking to 30 people or 1000, my reasons for involving my listeners are the same — to hold their interest as well as to communicate so they will understand.

Following are two examples of handouts I have used with groups of all sizes. In both cases, I get members of the audience to think for themselves before I give them my thoughts and recommendations. It usually makes them more interested in what I have to say because they want to see if my answers agree with theirs. I use the first handout in my talks on how to get maximum effort and performance from subordinates. The handout says that in order for an employee to put forth maximum effort and achieve best results, the employee must:

- Feel that his or her job is important and make a valuable contribution to the organization.
- Have the talent, aptitude and potential needed to do the job.
- Know his or her job duties and responsibilities.
- Clearly understand his or her authority.
- Know his or her relationships with other people.
- Know what results he or she is expected to achieve.
- Have the skills necessary to do the job.
- Know what he or she is doing well.
- Know where he or she is falling short.
- Know what he or she should do to improve future performance.
- Feel that the boss recognizes his or her good work and makes it known to others.
- Feel that the boss has an interest in him or her as an individual.
- Feel that the boss is anxious for him or her to succeed in the present job

and progress as far as potential, interest and opportunities warrant.

- Believe that people in the organization are rewarded in relationship to their performance.

I ask the audience to select the seven most significant items on the list. I give them a couple of minutes to discuss their answers with each other. Then I present my seven choices and explain my reasons for selecting them.

When I speak on the topic of how to manage change, I give the audience a test consisting of 50 items that can be answered with "agree" or "disagree" plus several multiple choice questions and two requiring short answers. Here are some sample items from the "Management Inventory on Managing Change":

- Managers should constantly be looking for changes that will improve department efficiency.
- Managers should freely suggest changes to managers in other departments.
- People who don't understand the reasons for a change will always resist it.
- Decisions to change should be based on opinion as well as facts.
- Empathy is one of the most important concepts in managing change.
- If one subordinate enthusiastically resists a change, you should clamp down hard on that person so the other subordinates won't do the same thing.
- If you were promoted to a management job, you should make the job different than it was under your predecessor.
- You should encourage your subordinates to try out any changes that they feel should be made.
- List six reasons why a person might resent or resist a change.
- List four reasons why a person might accept or welcome a change.
- If top management has decided on a change that you feel would be a mistake to implement, what would you do?
 - a. Implement the change enthusiastically.
 - b. Implement the change but make it clear to your subordinates that you are not enthusiastic about it.
 - c. Challenge the change by telling top management you think it's a mistake.
 - d. Question the change to find out the reasons why top management has

made the decision.

- If you think a change should be made in your department, you should:
 - a. Ask your boss for approval to make the change.
 - b. Make the change and tell your boss afterwards.
 - c. Make the change and don't bother to tell your boss.
 - d. One of the above depending on the leadership style of your boss as well as the significance of the change.
- Situation: You are planning to make a radical change in your department. How would you proceed?
 - a. From the beginning, let the people who will be affected know about your thoughts and get their opinions.
 - b. Prepare some tentative plans and check them out with the people who will be affected.
 - c. Secretly gather facts, prepare your final plans and sell those people affected on the basis of facts and logic.

Fifteen minutes is the average time for completing this test. If there is enough time, I ask the audience to complete the entire inventory. If time is short, I ask them to complete 10 to 15 items, which form the heart of my talk.

I have found that people are more interested in hearing what I have to say if they have completed all or part of the test. A speech does not have to be a one-way presentation. It can be an interesting and enjoyable experience with active audience involvement. The next time you have to give a talk, consider the possibility of using group involvement to keep your audience's attention as well as to help your listeners understand your message. 🗣️



Donald Kirkpatrick is professor of management development in the department of Business and Management at the University of Wisconsin-Extension in Milwaukee. Dr. Kirkpatrick was a

speaker at Toastmasters' 1980 International Convention in Milwaukee, Wisconsin. His manual, *How to Plan and Conduct Productive Business Meetings (Dartnell)*, is considered to be one of the most comprehensive in the field today. For a complimentary review set of the "Management Inventory on Managing Change," write to Dr. Kirkpatrick at 1080 Lower Ridgeway, Elm Grove, WI 53122.

With the right preparation
hostile audience →

THE CONN PREPAR

The invited speaker sat through a pleasant dinner with his hosts, the members of a solid, established professional fraternity. Conversations over cocktails and dinner were friendly. But when the dishes were cleared away, and the speaker was introduced to give a talk about the petroleum business and the energy crisis, the atmosphere abruptly changed.

He had barely begun when somebody in the back of the audience stood up and called him a liar. The heckler didn't just

Look at a hostile situation as war — and go in to win.

shout, the speaker recalls, he also used obscenities. Before long, three or four other vocal and hostile people had joined the heckler.

Fortunately, the speaker was experienced, not only in the oil business but also on the after-dinner circuit. By using humor, he was able to turn the majority of the audience to his side. "Three or four people will feed on each other," he said later, "but you just have to stand your ground. You can't let them get the better of you."

Like other Atlantic Richfield employees who volunteer to talk to the

public about energy issues, the speaker was prepared to confront a hostile audience. Oil companies have never been enormously popular with the public, and the recent energy crunch with its rising prices, long lines and short hours at the service stations has sparked even more than the usual animosity. More than one speaker has stood up to face a listener or two who have just come from an exacerbating two-hour wait at the pumps.

Overcoming Ignorance

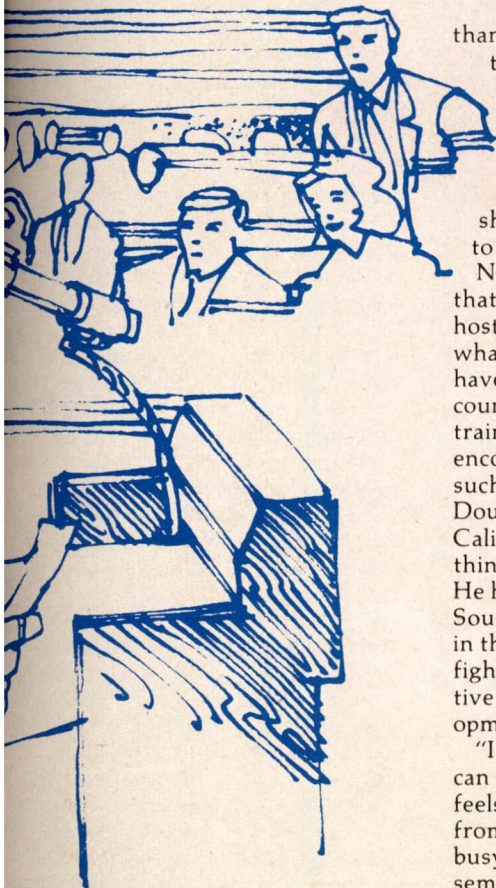
Most audiences, Atlantic Richfield speakers find, are open to information about energy matters. Even people who rudely interrupt a guest speaker are willing to stand corrected, given the proper information. Speakers often find that when ignorance is overcome, hostility vanishes. And speakers are armed, as much as possible, with up-to-date information, not only on the energy situation and corporate matters in general, but also on Atlantic Richfield's position on the subject.

There are two speakers programs at Atlantic Richfield: the Media Responders and the Speakers Bureau. The Media Responders is composed of company managers who frequently have dealings with the news media and general public. As a rule they deal with specific issues or areas of the company with which they are especially familiar. The Speakers Bureau is open to all employees. Since it was inaugurated three years ago, it has grown to more



can win support from a
facing vocal adversaries.

PRESENTATION: HOW TO WIN



than 800 volunteer speakers who give talks on request to various outside groups on a variety of company themes. Often they work from "pattern" speeches, fortified with heavy back-ground reading on the subject. Sometimes they use a slide show to provide some visual emphasis to the theme.

None of this, of course, guarantees that a speaker will be able to handle a hostile or disagreeable audience. But what Atlantic Richfield speakers do have going for them is the advice and counsel of Tim Mira, a consultant who trains speakers to handle adversary encounters. Mira, who also works for such companies as TRW, McDonnell Douglas, Occidental Life and Southern California Gas Company, knows a thing or two about hostile audiences. He headed up the speakers program for Southern California Edison Company in the mid-'70s when the utilities were fighting Proposition 15, a voters' initiative that threatened to curtail the development of nuclear power in California.

"I think I've made every mistake that can be made," Mira says. But he also feels that he has learned something from every blunder. When he is not busy passing along these lessons in seminars, which is most of the time, he is compiling a book on rules for handling adversary situations.

Mira's seminars, which are limited to 12 speakers, attempt to simulate the real thing. Members of the group play

heckler and try to upset the speaker by firing obnoxious and disruptive questions. The sessions are videotaped for later analysis and discussion.

The key to speaking under adversary conditions is preparation, according to Mira. "The basic premise ought to be that this is war," he says. "You look at a hostile situation as a battlefield condition. You go in to win, or at worst to tie. And that takes good preparation and practice."

Mira's idea of an adversary situation is that innocuous sounding little arrangement, the panel discussion. His worst possible scenario for an energy company speaker is to "walk into a meeting of the local chapter of Friends of the Earth to find that the chairman of the meeting is the chapter president and your opponent the vice president."

To help speakers prepare for such encounters, Mira has devised an eight-step procedure:

- *Check out your speaking assignment carefully.* Find out who you will be speaking to. Where are they meeting? How many will be there? Is it public or private? Will the press be there? Where do you park? Are there any other speakers? If yes, find out who. Are they friendly or unfriendly? If they are friendly, try to speak first. The other person may be a lousy speaker, leaving you with a bored and restless audience. If the other speaker is unfriendly, try to speak last and plan to use part or all of your time in rebuttal. Also check out the size of

the room and other physical arrangements that might affect the success of your talk.

- *Analyze your audience.* First, ask the basic questions: age, ethnic makeup (watch those jokes), political cast. What does the organization do? Secondly, check out the moderator of the panel or the debate. Is the moderator tough, a Judge Roy Bean type or incompetent? If the moderator is a weakling, plan to take charge of the panel. Make sure you get enough time to speak. What is the moderator's bias? Is he or she for or against you?

- *Prepare your presentation.* You can read from a script or memorize a speech. Mira doesn't recommend memorizing. You can extemporize, but that's tough to do under adversary conditions. Mira suggests an outline with trigger words or phrases to keep you on track. If you are preparing visual aids, make sure they are appropriate to the size of the room and the audience. Choose early what to wear. Nobody needs a surprise like reaching into the closet at the last minute to find one's sincere suit is still at the cleaners.

- *Practice the presentation from beginning to end.* Get a buddy to help by grilling you over and over on the subject. Go over it

Stand tall. Your body language should reveal confidence.

until it comes together — and you will find that it eventually does after you've made all your mistakes in practice.

- *On the day of the presentation, don't practice it or discuss the contents with anyone.* You may get confused if you do. Arrive at the meeting place 30 minutes early. Spend your time getting acquainted with the room. Set up your equipment, if you have any, and test the microphone.

- *Approximately two minutes before walking on, check your grooming.* Relax with a slow, deep breath. Inhale and hold for a count of six, then exhale slowly. Repeat this three times.

- *Finally, complete your psychological preparation.* Say to yourself, "I'm okay. I'm ready. Everything is together. Just watch me now." Then you walk on confidently, knowing you are going to make a good impression.

Projecting Confidence

All of these steps are grounded in Mira's own speaking experiences, some of which, he admits, have been disastrous. If you follow Mira's advice, you will feel confident and your audience will see your self-assurance. Most of us can't always tell when our body language is giving away the fact that we are feeling defensive and ill at ease. Mira

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says you should always be aware of your posture. Stand tall. When you want to emphasize your confident stance, step back from the lectern (remembering, of course, that you are farther from the microphone).

Once you have prepared yourself well, there is a further step you should take, according to Mira. When you begin your presentation, make certain that you establish the ground rules. You do this by announcing in the beginning that you will make a presentation of so many minutes (be as precise as you can) and ask your listeners to hold their questions until after the talk. Once you've established this, any unscheduled interruption thereafter is a violation of the rules.

If somebody does pop up to ask a question during your talk, don't respond to it. If the person persists, be courteous, but try to enlist the audience's support. For example, say, "I'm sorry, but we only have a limited amount of time, and I'm certain that most people in the audience want to hear what I have to say. We will answer your question during the question-and-answer period."

If the questioner turns into a heckler, try to appeal to the chairman. Ask the

heckler to state his or her name. Most of them will back down because they don't want to be identified.

Then there is always the character who gets up during the question-and-answer period and gives a talk himself. Mira's formula for handling this is to say something like: "Sir (or madam), do you have a specific question (a little smile helps here, just to let the audience know that this person isn't to be taken seriously)? You are making a speech, and if you don't have a specific question, I'll have to go to someone else (another smile)." Politely, you ask him to sit down.

The object of all this preparation, of course, is control — control over yourself, the audience and the situation. Without it, you may not be able to get your message across. And even though your audience may be prejudiced against your point of view in the beginning, you can beat the odds. More than one speaker has been grateful for Tom Mira's hard-won lessons when that sharp, challenging voice pierces the gloom from somewhere in the back of the hall. ♀

Walter Kirwan is director of community relations for Atlantic Richfield Company.

Speechwriters and managers — making the marriage
work after the honeymoon.

The Care and Heeding of Speechwriters

by Bob Orben

The classic story about speechwriters concerns a corporate wordsmith who considered himself to be overworked, underpaid, unloved, unsung and unappreciated. One day it all became too much for him and he decided to quit — but not with the usual letter of resignation. He decided to do one last speech for his boss, a speech that would wipe the slate clean of all the injustices, real and fancied, he had ever suffered. He began work on

**Sometimes a dramatic
improvement is inspired
by the event itself.**

the chief executive's speech to the stockholders for the firm's annual meeting.

The date of the event arrived. The chief executive mounted the podium with a smile on his face and the unread speech in his hands. He looked out over the audience, ad-libbed a few pleasantries, put on his reading glasses and began: "My friends, in the next five minutes I will tell you how, in the coming fiscal year, we will double our gross, triple our net and quadruple the price of our stock."

The chief executive acknowledged the thunderous applause. He then turned to page two, a page that was blank except for these words in the speechwriter's hand: "Okay, you S.O.B. You're on your own!"

I don't know of an equivalent story that dramatizes the woes that managers at all levels have suffered at the hands of writers. Late drafts, leaden prose, sloppy research, 10,000 words instead of one verbal picture — speakers have been done in by them all. Nevertheless, the marriage between manager and speechwriter is a necessary one. It may often be past the honeymoon stage but with a little tender loving care on both sides, it need never call for a ticket to Reno.

My own career as a writer has spanned a number of wildly disparate areas. I began as a comedy writer for show business. I also began a topical humor service called *Orben's Current Comedy*, which proved the bridge that brought me into speechwriting. Initially, the subscribers were performers — comedians, deejays and variety acts looking for new one-liners. Then a new type of subscriber became a factor — corporate managers, political figures and community leaders. These speakers had discovered that because of TV, audiences were judging all speakers by professional standards set by their favorite performers.

It may seem like a strange jump — show business to speechwriting — but it isn't. The training, timing, word rhythms and audience awareness that make for success in the performing arts are also necessary for any effective speech.

Show Biz Lessons

So let's take a look at some of the things show business has known for centuries that can also benefit the worlds of business and politics.

In Hollywood or on Broadway, any writer who didn't show up to see the talk-through, rehearsals and opening night of his or her creation would be considered disinterested, disloyal, foolish or all of the above.

In politics and business, it is usually considered a great honor for the speechwriter to be invited to the final event — a reward rather than a condition necessary to his job. I have known speechwriters for major executives who turn out scores of speeches and have no idea how the final product went. Was it performed well? Badly? What did the audience respond to? What turned them off? The writer will never know unless he's there and, if he isn't, will go on repeating mistakes and having his creativity frozen in place.

During my two and a half years at the White House as speechwriter and then director of the speechwriting department for President Ford, a writer al-

ways accompanied the President on speaking occasions. Sometimes the last minute fine-tuning of the words was minimal. Sometimes a dramatic improvement was inspired by the excitement of the event itself. There's nothing like a fast-approaching deadline to clear the thinking processes. It's like intellectual Dristan.

The Writer Knows

Let's carry this involvement back to the very genesis of any speech — the invitation to the principal to speak. Most public officials and corporate executives receive many more invitations than they can possibly accept. Unfortunately, it is extremely rare for the writer to be part of the acceptance process. He or she will have to create the ultimate product but the forum, date and audience is usually a fait accompli.

The problem with this arrangement is that the writer, perhaps more so than anyone else involved, knows whether there is really something worthwhile to say to the group. Nothing beats sitting at a typewriter working out the specific problems of a talk to put the subject, approach and audience into a very sharp focus.

Share your successes with the writer who prepared your speech.

Since leaving the White House in January 1977, I have been conducting a series of humor workshops for corporate communicators and speakers. I've learned a great deal from speechwriters and managers about how they relate to each other. Quite often, they don't. It is not unusual for the client to accept a speaking date, have an aide turn a writer loose on the project, and not be concerned until the first and, sometimes, the final draft, is delivered.

As a result, there are no personal touches, no guidance derived from the greater experience of the manager and no chance to try out unusual ideas for acceptability. It is the Titanic approach to speechmaking. Some of the icebergs may be missed but one of them will eventually getcha!

One speaker performing a text he had never seen before came to the line: "Which reminds me of a very funny incident." Then he read the incident. And it was very funny. And he had never heard it before. And he broke up laughing to the point where he couldn't proceed with his speech.

At the White House, the speechwriters usually had two meetings a week with President Ford. One to discuss the concept and contents of future speeches. A second to review, page by

page, drafts of immediately upcoming speeches. We knew precisely what he liked, what he didn't like and what he wanted changed. On very important messages, such as State of the Union the President might bring in pages of handwritten text to give us precise wording he wanted on a sensitive point. It was an ideal and productive relationship.

Share the Accolades

One last thought concerning speakers and their speechwriters: approval and disapproval. The writer is usually made aware of his failures — quickly, pungently and in detail. The successes are sometimes not even mentioned. If you're the speaker, share a little of the emotional high you get from dynamic performance with the writer who contributed to your success. The writer needs to keep that adrenalin running also.

Gerald Ford as Congressman, as Vice President and as President, was always there with a phone call, a note or an invitation to have dinner with him in his cabin on Air Force One, to say "thanks" for a job well done. When it was three o'clock in the morning and a deadline is near, your brain is numb, your typing fingers paralyzed and you feel you will never be able to write another word again, you remember such appreciation — and you finish the assignment.

But kindness comes in all forms — even in rejection. I was once retained to do a series of humorous sales letters a large mail-order concern. On the deadline date I was ushered into a large conference room to show them to the chairman of the board. The two of us sat on opposite sides of a mammoth table — he, thoughtfully reading each page while I tried to look interested in the paintings on the walls. Finally, after what seemed like a long weekend, the board chairman put my efforts down, looked out the window, sighed — and said, "I'm not discouraged."

I have never been so gently demolished before or since. I couldn't help laugh. He laughed because I laughed. And then we proceeded to work out problems — face to face. 🗣️

Bob Orben is the author of 44 books of professional-level humor. He has written for Skelton, Jack Paar and Dick Gregory as well as for leading business and political figures. He was a special assistant to President Ford and director of the White House speechwriting department. Orben now conducts humor workshops for corporate speakers and communicators. His latest book is 2,500 Jokes to Start Laughing (Doubleday). He also edits two humor services for public speakers and speechwriters. For details write the Comedy Center, Inc., 700 Orange Street, Wilmington, DE 19801. To purchase Orben's books, consult your Toastmasters Supply Catalog.



Cavett Robert

Techniques for leading productive question-and-answer sessions.

Managing Q & A Sessions

by Michael E. Kolivosky
and Laurence J. Taylor

The practice of allowing listeners to ask questions is as old a tradition as the New England town meeting. Most of us agree that the question-and-answer period is a sound educational procedure which belongs in the management structure, the classroom or in volunteer community organizations. The process seems so simple to apply. An idea has been explained to the group, a program has

If your answer is too long, the questioner may be sorry he asked.

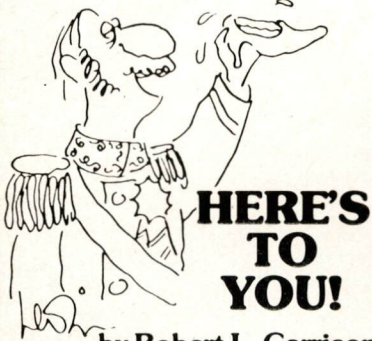
been outlined, a change detailed. Now the leader wants some reactions. "You have heard the information," says the leader, "are there any questions?" There follows an awkward silence. So often if any question comes, it is to break the silence. Then the leader says, "Well, if there are no questions, let's go into action."

What manager has not gone through this experience only to discover after a few days that there were many ques-

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by Robert L. Garrison
Illustrated by Arnie Levin

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tions — they just weren't shared? The articulate one who can crack the silence barrier often makes it difficult for the rest of us. Most of us just aren't ready for that "Are there any questions?" opportunity. When we are ready, we are frequently turning the family car into the home driveway with a feeling of defeat at having given the question period to those with words, nerve and a bit of brass.

Perhaps we can analyze this question-and-answer process and point out some ways to improve it.

How Questions Help

Why is it sound procedure to allow questions?

No matter how good a manager, speaker or panelist may be in presenting ideas, there can be no assurance that his or her ideas have been heard as intended, clearly understood or communicated in a way that touches the audience. Allowing for questions gives the listeners a chance to adjust your ideas to their individual situations.

For the speaker, good questions provide the acid test, for questions tell us whether or not our message has been received. Often a leader who has spent great effort preparing a presentation and who has fallen in love with it is jolted back to reality by the realization that the questions show the message has not been exact. Many a leader has had reason to be grateful for the chance to bring clarity to important points that are questioned by listeners.

There are a number of specific steps you can take to make sure your question-and-answer sessions are productive. For instance:

- *Encourage listeners to participate by stressing the importance of the question-and-answer session.* To many listeners in any given audience, the announcement of a chance to ask questions will be interpreted as a sign that the meeting is over. They'll close their notebooks, gather their belongings and may even start out of the room. These individuals have learned to assume that a question-and-answer period is a short, poorly run interval that serves only as a prelude to dismissal.

The leader or manager should build anticipation for a feedback session by saying: "I have planned our session so that when I have finished going through this new program we will have plenty of time to handle your questions. Do take notes so we can all share this opportunity to clarify and perhaps even expand on the points I cover."

Or, to be even more direct: "I am pleased that we have allotted 30 minutes to hear your questions about any phase of my presentation. Please plan to participate."

Such statements may conflict with the common feeling that our words alone can produce action. But one-way

messages rarely have lasting impact.

- *Keep your answers brief and to the point.* If your response is verbose, the audience member may be sorry he asked the question. You'll also lose the attention of others in the audience who may not have any interest in that particular issue. Questions that require detailed answers should be handled after the program.

- *Know how to ask for questions.* The phrasing of "Are there any questions?" invites participation from listeners who may not even be concerned about your subject. When that question was asked at a meeting of supervisors gathered to hear the details of a utility company's drive to obtain a rate increase from the public service commission, one man asked: "Will we get a raise in pay when the company raises its rates?" The meeting chairman chastised the questioner for getting off the subject with his "selfish question," but all he did was respond to an open invitation for questions. Here are some examples of better ways to open a question-and-answer session:

— After explaining a plan for departmental action: "What particular question, if answered, would mean the most to your department?"

Personal questions should be saved for private discussion.

— After presenting a new project: "What specific question would mean the most to this group, if it is answered here?"

— After outlining the new sales strategy: "What additional information would mean the most to you as a salesman?"

You can also direct the questioning by giving a few examples of typical questions that might be asked and relating each question directly to the subject you have discussed in your speech.

- *Give the audience a chance to prepare questions before anyone presents one.* If a business session has a presentation prepared in advance, then the question on that material should also be thoughtfully prepared. Too much time is monopolized by people who think through a question while standing before a group. They distract everyone from the purpose of the discussion. To prevent this, ask each person to think through his or her question and to write it down. Encourage them to show their questions to someone sitting nearby to make sure it is clear. In large audiences, it is a good practice to ask individuals to write their questions in conjunction with the person sitting

The Idea Corner

Speeding Up Personal Growth Through Speechcraft Training

The members of Playground Club 1797-29 in Fort Walton Beach, Florida, have found an innovative way to use the Speechcraft Program. They launch new clubs into a full-scale program by conducting Speechcraft as the chartering process is being completed.

George Deliduka, DTM, says the Speechcraft Program is started as soon as at least 12 charter members have paid their initiation fees. To speed up the process of personal growth for each member, the host club obtains the new club charter kit and distributes Communication and Leadership Manuals. Then each charter club educational meeting is conducted just like a regular club meeting, but a Speechcraft training session is included in the program. When a Speechcraft program has been completed, a special graduation ceremony is held, sometimes in conjunction with the charter presentation.

Deliduka says the Speechcraft Program gives new members the kind of initiation that makes them enthusiastic not only about what Toastmasters can do for them, but also about what they can do to build a strong club.

The type of enthusiasm and member unity generated by this Speechcraft-Charter process is illustrated by the achievements of one club in Area V, District 29. George E. Deliduka Club 2904-29 has been a Blue Ribbon Distinguished Club twice and a President's Distinguished Club three times during its five years of existence.

Promote Your Club Speakers Bureau

Many Toastmasters are discovering that one of the best ways to get speaking experience while increasing Toastmasters' exposure in the community is by operating a club-sponsored speakers bureau. But it's not as easy as you may think to make this kind of program work. It takes more than organization and active participation by enthusiastic — and reliable — volunteers. You also have to sell your program to the community so your speakers will be first in line when a program chairman starts making engagements.

A number of clubs have met that challenge by preparing promotional pamphlets describing the purposes of the speakers bureau program, offering information on how to obtain a speaker and listing the credentials of available speakers.

"We mass mailed our speakers bureau brochure to all clubs and organizations within our county and followed up with phone calls to the appropriate persons. It has worked out great for our club," reports Paul Homoly, immediate past president of Catawba Valley Club 1193-37 in Hickory, North Carolina.

The club's brochure explains: "The speakers bureau is offered and maintained by the Catawba Valley Toastmasters as a service to the community. It makes talented and worthwhile speakers available to civic and service groups and other community organizations. The speakers present a variety of interesting and informative speeches which have been prepared to be given in 20 to 30 minutes. All of them, however, can be modified to fit your program. Our speakers bureau also provides speech contest judges, parade announcers, banquet toastmasters and masters of ceremony."

Homoly describes his club's speakers bureau as a "tremendous success." The program has been promoted with as much enthusiasm as members bring to their speeches. That, according to Homoly, is the winning combination that has put Catawba Valley Toastmasters in high demand as public speakers in their community.

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Pay attention to details. They may be crucial to the success of your speech.



THE THIRD DIMENSION

by Dale O. Ferrier

The speech, strangely enough, was a dismal failure. The speaker had impressive credentials and good material. The manager of a multi-million dollar division of one of the largest corporations in America, he had a long track record of success and a stately bearing that commanded respect and attention. His speech was filled with "meaty" statements, many of which were quoted in newspapers the next day. But his presentation was a disaster. All the little things went wrong. He made the common mistake of overlooking details which may appear insignificant but can be crucial to the success of a speech.

Following is a baker's dozen of suggestions to help you deliver more effective speeches in your management role: **Approach the lectern with confidence.** The audience begins to assess you long before you say your first word. Therefore, the way you act during the introduction, the time it takes to get to your feet and the way you reach the lectern all go into the fabric of opinion the audience is creating in its collective mind.

Usually, the speaker should be filled with eager anticipation. You should appear alert and interested while you are being introduced, then jump to your feet and walk briskly to the lectern. You thus create the impression that you know what you are going to say, that it is worth listening to and that you are ready to get started.

Be dressed for the occasion. Second to what you say and the way you say it is how you look. Obviously your appearance should fit the occasion. Sports jackets for the men and pantsuits for the women are going to be glaringly out of place at a black tie affair. However, a tuxedo or long dress will not be as out of place at a more casual event. There-

fore, if you err let it be toward the formal rather than the casual side.

Also, be sure your clothes are clean, carefully and tastefully put together and look freshly pressed. Wrinkled trousers, a torn hem or a run in a stocking may distract the audience and undermine your confidence.

• **Build a visual bridge to the audience.** Except in very special circumstances, a speaker cannot reach out and make physical contact with the audience. That limitation makes the visual bridge to the audience especially important.

Don't speak with closed or half-closed eyes. It shuts out the audience and

Eye contact is warm and personal. It communicates.

invites their attention to stray. Don't let your notes or text trap you into looking down too often. It breaks your visual contact with the audience and thus reduces the impact of your speech.

Also, don't be afraid to establish direct eye contact with individuals in your audience. Eye contact is warm and personal. It communicates. The speaker who stares at a spot on the wall just above the listeners' heads takes on a glassy-eyed, detached look and appears to be talking *at* the audience rather than *to* it.

• **Start barehanded.** Every performer knows the importance of showmanship, and every speaker is a performer to some degree. I believe most audiences prepare to be bored when they see the speaker take out a manuscript or a large sheaf of notes and start arranging them on the lectern. No matter what your management credentials are, at that point you look like a rank amateur.

If you must use notes or a text, put

them on the lectern ahead of time and use them as sparingly as possible. Most competent, professional managers know their field so well that, except for statistics and financial notes, they should be comfortable with only the briefest notes — perhaps just a few key words on one side of a single 3 x 5 card.

• **Make friends with your notes.** If you must use notes, there are several ways to make them friends instead of adversaries. You must be able to see them clearly and to know at once where you are in your notes as well as what they mean. If you rehearse your talk several times, you should be comfortable speaking from an outline of key words.

If your notes are very long or detailed, use color codes to help you find your place with only a glance. Write the main points of your outline in black. Use green for illustrations, blue for quotations and write important statistics or other numbers in red. Put your notes on 3 x 5 cards, using only one side. They are inconspicuous and easy to handle.

Have an ear for tempo. Just as the tempo of a musical presentation is important to its enjoyment, so is the tempo of a talk. If you speak too fast, you will seem nervous and frantic. If you speak too slowly, you will seem sluggish and unsure of yourself. A good speaker develops an ear for tempo and tries to achieve a pace that is comfortable for the audience. Once the tempo is under the speaker's control, it can be varied to add emphasis and drama to what is being said.

An excellent way to train your ear to evaluate the tempo of your speech is to listen to yourself. Get in the habit of tape recording every talk at least once before you give it and, if possible, record the actual performance. Then, listen to yourself frequently and think



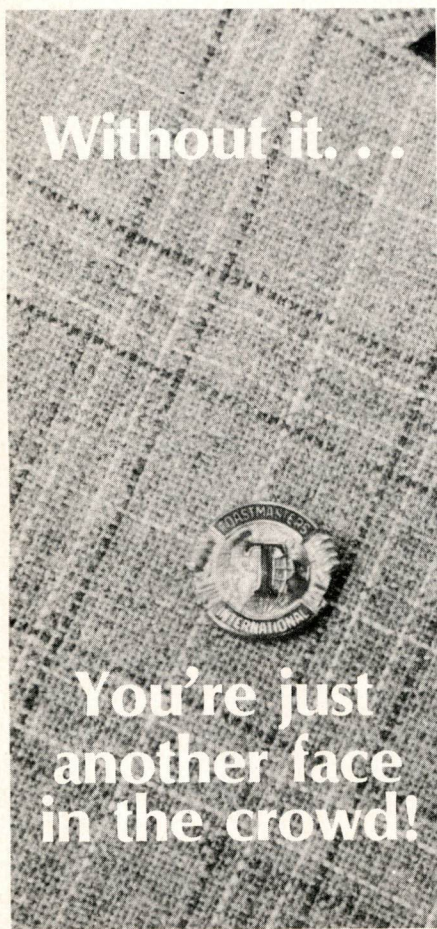
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Without it, . . .

You're just another face in the crowd!

about the effect the tempo is having on the speech. Experiment! Try a passage faster or slower and note the effect. Soon you will train your ear, as a good musician does, to hear the tempo and use it to improve your speaking style.

- **Put the playthings away.** Nervous energy will seek an outlet — often an activity extraneous to the job of delivering a good speech. Don't let the rattling of keys in one pocket or the jingling of coins in another spoil a good talk. Use your glasses for reading or looking at the audience. Don't wave them around or point with them or chew on them. Channel that energy into meaningful activity. Use it to make a powerful, enthusiastic, exciting talk. Let it make your stance, gestures and delivery spontaneous and energetic.

- **Be heard.** Your speech may rival the "Gettysburg Address," "The Sermon on the Mount" and Washington's "Farewell Address" all rolled into one but if the audience does not hear it, you may as well have stayed home.

If you are speaking without a microphone, watch the people in the back of the room. If they don't laugh where they're supposed to, if you keep losing their attention, or they seem to be straining to hear, you need to increase

Keep your energy under control, and make it work for you.

your volume.

If you are using a microphone, try to get to the room a minute or two early to check the volume level with the sound man. If people seem to be having trouble hearing or the sound system acts up during your speech, stop and get it straightened out before you go on.

Remember the most basic rule of all when you are using a microphone: Keep it between you and the audience. If it is a hand mike, as you move around, always hold it between your mouth and your audience. If it is a stationary mike, when you turn your head you need to move in a slight arc around the mike so that it stays between you and your listeners. Microphones are notoriously temperamental, so it is always a good idea to check them out before you depend on them.

- **Be seen.** Being seen by the audience is second only in importance to being heard. If the lecturer is too tall and you can't adjust it, you might have to step out from behind it in order to be seen. A hidden voice from behind the lectern is not going to build much rapport with the audience. Also, check the location of stage lights. If they are behind you, they create an annoying silhouette that prevents the audience

from seeing your face.

- **Be still.** Purposeful movement that has meaning and contributes to a speech is a good thing, but aimless movement is a distraction. Don't bounce on your toes. Don't rock back and forth or side to side. Don't wander around the platform without a reason. Keep your energy under control and make it work for you.

- **Keep your window open.** A person's face has been called the window of the soul, so keep your window open. Don't give your talk with a deadpan face. That's like tying one hand behind your back. Allow your face to be full of life and interest. Let the full range of emotions in your speech register on your face. It is a contact point with the audience that will help you communicate more effectively.

- **Have fun.** A speaker who dreads giving a talk will soon have the audience sharing that feeling. If you pick a subject you are interested in and knowledgeable about and if you prepare the speech well and rehearse it sufficiently, you should be able to look forward to giving it. If you can relax and have fun delivering your speech, chances are the audience will also have fun with you.

- **Stop too soon.** The old vaudeville comic used to say, "Leave 'em wanting more." That's a good idea for a speaker too. If your audience begins to fidget before you finish your speech, you probably have too much material for the time allowed. Don't try to cover too much ground in one speech. The master speaker, Bill Gove, says you should not try to make more than two or three points in one speech. He prefers only one point, well developed. Save your best illustration, story or joke until late and leave the audience wishing you would continue. It's a good way to get invited back.

Every great artist — whether he or she is a painter, sculptor or chef — would admit that the difference between good enough and great is subtle. These elements of effective speechmaking can also make a big difference. In the words of the song writer: "Little things mean a lot." So don't take these details for granted. Let them be your friends — not gremlins bent on your downfall — and your speech will be a resounding success. 🎤



Dale O. Ferrier, a Toastmaster, is a Dale Carnegie Course instructor and seminar leader. He is also active in the American Management Associations and the National Speakers Association. He lives in Fort Wayne, Indiana, where he is employed as president of the Indiana Wire Company, Inc.

The title of this article is really erroneous. Why? Because technical papers should never be presented, but technical speeches should. However, the erroneous title has a purpose — to attract more attention to the article because, in reality, many managers do just what it says — present papers.

Standing before their fellows in the constant tide of conventions, conferences and symposia, they read their technical papers with all the equations, minute details, intricate procedures and endless tables and graphs, pointedly disregarding the difference between a speech and a paper. Returning to the beginning, then, the title of this article should really be, "How To Present a Technical Speech."

Why are many technical speeches merely carbon copies or shortened versions of technical papers? There are two major reasons. The first is that it is the easiest way out. The second is ignorance of the fact that technical papers, even good ones, do not make good technical speeches, no matter how well they are read or presented. Let us now consider the differences in viewpoint, style, format, planning and presentation.

C.H. Woolbert has stated:

A man speaking is four things, all of them needed in revealing his mind to others. First, he is a will, an intention, a meaning which he wishes others to have, a thought; second, he is a user of languages, shaping thought and feeling by words; third, he is a thing to be heard, carrying his purpose and words to others through voice; and last, he is a thing to be seen, shown to the sight, a being in action, to be noted and read through the eye.

The third and fourth items mark the significant differences between writing

a paper and making a speech. A speaker must appeal to the auditory and visual senses as the gateway to the audience's mind. Even when he or she wants to appeal to any of the other five doors to the mind — the motor, tactile, olfactory, gustatory, or thermic — entrance is achieved through the eyes and ears of the audience. Furthermore, the speaker's character and emotion can add strength and believability to his reasoning and afford easier access to the minds of his audience.

The Language of Speech

A speech, then, is more than mere words and punctuation. A speech in-

Too much data may distract the audience from your main ideas.

cludes articulation, pronunciation, enunciation, rate, volume, pitch, intonation, emphasis, modulation, timing, resonance and gestures. In fact, a printed word may take on a different connotation once it is uttered. When you give a speech, you breathe life into the thoughts, ideas and analogies of the presentation. Your presence lends it confidence, sincerity and enthusiasm. Since a speech is alive, it is subject to change. A split second before a thought is presented, you can rephrase it. You can emphasize or de-emphasize through intonation, or even invert the meaning. Each possible change is based on your interpretation of the audience's reaction to your previous ideas.

Aristotle in his "Rhetoric" distinguished between the language of writing and the language of speech. His reasoning was based on the knowledge that a speech is transitory while a written paper is permanent. On this basis, the speaker has one chance to accomplish his objective — right then and there while facing his audience. Therefore, the planning of a speech revolves around: a *specific* purpose, aimed at a *specific* audience, located at a *particular* place and presented in a *specified* time limit. A speech must unfold only the highlights, show their relationship to the overall objective and keep the audience aware of how the pieces fit together. This awareness is accomplished through repetition — a must in speechmaking, a transgression in writing.

A speech unfolds only the highlights. To do this, the central ideas of a speech are held to a minimum because the

Reporting the facts — without boring the audience.

HOW TO PRESENT A TECHNICAL PAPER

by Vincent Vinci

audience lacks the time and the patience to absorb a surplus of main ideas. The listener, unlike the reader, cannot govern distractions, or the conditions under which he must understand and retain meanings and logic. The listener relies on memory, and the statement of too many ideas will cause him to give up. Furthermore, a listener can't dwell too long on a single thought without missing the speaker's next phrase and perhaps losing the continuity.

No Chance to Ponder

Although a speech and a paper may have the same objective, in essence they are quite different. Since the reader can reread a sentence, a paragraph, even the entire article, technical papers will and should contain more detailed supporting material than speeches. Methods of approach to research, equations, derivations, background and detailed performance specifications can appear in a paper because if readers wish, they can analyze, reread and even perform their own calculations. For example, scholars have devoted lifetimes of study, research and meditation on such works as the *Bible* and Dante's *Divine Comedy*, trying to fathom meanings, symbols and allegories; but a speech occurs at a given time and place and there's no chance to ponder as you listen.

Technical papers do not contain meaningful smiles, inflections, innuendoes, gestures or other keys to a thought or visual underscoring. Even methods of presenting supporting material are different. For example, a typical illustration in a technical paper may contain elaborate equations, several curves (with many callouts) on a single graph, plus footnotes and other information. Similar data when used as a visual in a presentation must be simplified so the audience can read and grasp its meaning readily. You don't want your audience engaged in a reading session; if that's the case, you can save your energy and simply let them read your paper at their own pace.

Don't accept a speaking engagement unless you have ample time to prepare a speech or convert a technical paper into a speech.

Regardless of whether you convert or start from scratch, you must determine the main objective of your talk. Your primary objective will be the basis for organization — your foundation.

With your specific intent in mind, you can now select the main ideas behind the primary purpose. For instance, if your specific objective is "to establish that all chemical processing plants should be computer controlled," you might:

- State the control requirements of processing plants.
- Analyze the main control tech-

niques or methods.

- Show how computer control best meets the needs of chemical plants.

Support Your Main Ideas

Once you have determined the main ideas (in effect, they form a speech outline) you must then select the supporting details. These may include statistics, comparisons, performance data, testimony, contrasts and personal experience.

In choosing your supporting information, keep in mind "the big picture," and relate the meaning of the data to the overall or main objective.

Don't oversupport your main ideas; too much data may show everyone how much you know, but by swamping the audience with detail you'll only cause them to lose sight of the main purpose.

Spread your data; don't cram statistics into one portion of the speech. In addition, try to get a healthy mix of examples and numbers. Give your statistics life. Don't just present a series of figures — tell the audience what's behind a particular statistic. In this way, they will not only feel the impact of the number, they will understand and retain its meaning.

After establishing your main ideas

Give your listeners a speech they can understand and use.

and their supporting material, you are prepared to bring together all the strong points or highlights to form the conclusion of the speech. Your conclusion should match the type of speech. An informative speech requires a summary of the salient points, while a persuasive talk will need a "call to action" or an appeal in addition to a summary.

Usually written after the body of the speech has been written, your introduction is similar to a newspaper headline. The introduction should: create immediate interest; tell the audience what the speech is about; establish a rapport between you and the audience.

Get Help If You Can

In this age of high competition, with its emphasis on marketing and selling, speechmaking and communication have become sophisticated and necessary. Not only do companies now seek opportunities to present their knowledge, products and capabilities, they have departments set up at the cost of good, hard cash to help in the preparation and presentation of "papers" and "articles." Many companies draw upon the special talents of public relations and advertising agencies, package designers and management consultants. So why

shouldn't professional aid and counsel be sought for speechwriting and speechmaking? Asking or getting assistance from a professional speaker or someone who earns a living at writing or editing isn't a reflection on your intelligence.

Remember, too, that the speech writer can assist you in researching, outlining and developing your speech as well as advise you as to expression and diction. He can act as a professional sounding board, a constructive critic and a frame of reference, not only for the development and writing of the speech but also for presentation and platform manner. Many a speaker preparing a report or related document is wary of editors or technical writing consultants — he feels that his words and ideas will be distorted. This feeling is usually unwarranted, for if the editor has misinterpreted, it is very likely that the audience will have also.

However, you should know your speech writer and what you can expect of him or her. In this light, a few words of caution: Know what you are looking for, know what you can expect from professional help, and be sure to give much detailed information concerning the background and the speaking situation as you can. The returns you can expect depend on this knowledge. Often there's help around you — see it, use it, but don't depend entirely on

If you present a technical paper instead of a speech, you may write it out of experience, but the audience will see you as an inexperienced, ineffective speaker. In fact, they may find it downright insulting that you simply read your technical paper, thereby exposing your lack of desire to present your findings or theories concisely. It also shows that you are unprepared. In speechmaking, there is no alternative preparedness. Presentation of an effective technical speech requires three elements: (1) preparation, (2) preparation and (3) preparation.

Remember as a speaker, not a writer, you are appealing to an audience that has come to hear and see a speech and a reading of a technical paper. The audience wants a finished product that can readily understand, retain and use. Keep in mind that a technical speech is transitory, a technical paper is not, and you'll always present technical speeches. 🗣️

Vincent Vinci is manager of public relations Lockheed Electronics Co. in Plainfield, New Jersey. Before joining public relations, he was supervisor of presentations, proposals and reports. This article is reprinted with permission from Effective Communication for Engineers, by T.T. Woodson. Copyright 1974, McGraw-Hill, Inc., New York, New York.

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ESP 2633-24, Omaha, NE

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M.C. Morton
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Albert S. Horne
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Northeastern 573-28, Detroit, MI

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Uniroyal Masters 2357-28, Detroit, MI

James J. Grygier
Gear Gassers 3079-28, Troy, MI

New Clubs

615-F Zingers
Costa Mesa, CA — Tues., 7 a.m., Cocos Restaurant, Adams at Harbor Blvd. (979-2460). Sponsored by Blue Flame 2717-F.

4387-F Fluor Fluent Philosophers
Irvine, CA — Wed., 11:30 a.m., Fluor

ation, 3333 Michelson Dr.
371). Sponsored by Fluor Forensic
219-F.

Continental Park
ando, CA — Tues., 1:15 p.m.,
s Aircraft Company, Building ESO
604). Sponsored by Spacecom 3221-1.

F.D. General Alarm
e, WA — Mon., 6:15 p.m., Seattle Fire
2nd and Main Streets.

Southwind
la, WA — Tues., noon, Tukwila City
84-9510). Sponsored by Leading
is 3666-2.

Santa Cruz
es, AZ — Tues., 6 p.m., The Ameri-
Motor Hotel, 850 Grand Ave.
133 or 281-1523). Sponsored by
ener 2607-3, Tucson.

High Spirit of Toastmasters
ateo, CA — Weekly, Science of Mind
r, 446 San Mateo Dr. (343-1833).
ored by Golden Gate 56-4 and China-
2296-4, San Francisco.

V.A.M.C.
neapolis, MN — Thurs., 4:35 p.m.,
ans Administration Medical Center,
St. & 48th Avenue So. Center
8767).

Comm-A-Counters
mount, MN — Tues., 11:30 a.m.,
ta County A.V.T.I., 145th Street E. &
n Ave. (423-8496). Sponsored by Dan
1280-6, Richfield.

Speakeasy
ane, WA — Thurs., 6:45 a.m., Trio
urant, N. 111 Post (922-2290). Spon-
d by Executives 1940-9.

Downtown Revenuers
anta, GA — 2nd-4th Thurs., 10:30 a.m.,
rnal Revenue Service, 275 Peachtree St.
-6317). Sponsored by ATSC 2078-14,
humble.

Telephone 560 Club
ena, MT — Tues., noon, Mountain Bell,
N. Park (449-3241). Sponsored by
ena 487-17.

Alcoa (W) rappers
enport, IA — 2nd & 4th Tues., noon,
na-Davenport Works, P.O. Box 3567
94-2961). Sponsored by John Deere
116-19, Moline, IL.

Delta
elta, B.C., Can — Thurs., 7:30 p.m., Delta
neer Library, 51st St. (946-9677).

Overland
amloops, B.C., Can — Tues., 7 p.m., House
Marr, 155 Oriole Road (372-3218).
Sponsored by Kamloops 2784-21.

RivTow
ancouver, B.C., Can — Thurs., 6 p.m.,
Riv-Tow Building, 2720 SE Marine Dr.
398-5455). Sponsored by Vancouver 59-21.

Masterful Ahs
Moab, UT — Thurs., 7 p.m., Community
Baptist Church, Box 88 (259-6684).

80-33 Santa Ynez Valley
Solvang, CA — 2nd & 4th Thurs., 7:30 p.m.,
American National Bank, 1660 Copenhagen
Dr. (688-5956).

4392-33 Coast Toasters
San Luis Obispo, CA — 1st & 3rd Tues.,
noon, Mission Federal Community Room,
1140 Chorro St. (541-1880). Sponsored by
San Luis Obispo 83-33.

1449-39 Red Bluff
Red Bluff, CA — Fri., 6:30 a.m., Sambos
Restaurant, South Main St. (527-3927).

4375-39 Silver Tongue
Carson City, NV — Wed., 6:30 a.m., VIP
Restaurant, 2811 South Carson St.
(883-9200).

4383-42 Sears
Edmonton, Alberta, Can — Tues., 6 p.m.,
Sears (Training Room), Kingsway Garden
Mall (479-8431, x 550). Sponsored by
Foresters 2511-42.

4384-46 IPCO
Denville, NJ — 2nd & 4th Wed., Inter-
national Paper Company, 40 Ford Road
(625-4600). Sponsored by Picatinny
3547-46, Dover.

4390-46 EDS
Newark, NJ — 2nd & 4th Thurs., noon,
Mutual Benefit Life Insurance Co., 17th
Floor, 520 Broad St. (481-8895). Sponsored
by MBL 2616-46.

4381-47 The First Toastmasters
Orlando, FL — 2nd, 3rd, 4th & 5th Tues.,
5:30 p.m., First Federal Savings & Loan, P.O.
Box 2073 (841-3430). Sponsored by Orlando
Conquerors 1066-47.

4393-57 La Raza
Oakland, CA — 2nd & 4th Wed., 6:30 p.m.,
City Federal Savings & Loan, 2200 Mac-
Arthur Blvd. (891-3267). Sponsored by
Serendipity 1374-57.

4376-63 Toastmasters of Hixson
Hixson, TN — Tues., 6 p.m., Shoney's
Restaurant, 5235 Highway 58. (875-4960).
Sponsored by Thursday Thirty 1530-63,
Chattanooga.

1930-68 USL
Lafayette, LA — Thurs., 12:30 p.m., Student
Union, USL Campus (981-0988).

4364-69 Indooroopilly
Brisbane, Qld., Aust — 2nd & 4th Wed.,
8 p.m., Uniting Church, cnr. Station &
Musgrave Roads (07-3786018). Sponsored
by MDI 2764-69.

3289-70 BENNELONG
Sydney Cove, N.S.W. Aust — 2nd & 4th
Thurs., 6 p.m. Flying Angel House, 3rd
Floor, 11 Macquarie Place, Sydney
(267-8741). Sponsored by ICI 3812-70.

4394-70 Toukley and District
Toukley, N.S.W., Aust — 1st & 3rd Tues.,
7:30 p.m., Gorokan Masonic Club, Wallarah
Road (043 963746). Sponsored by Henry
Kendall 3186-70.

4374-74 Good Hope
Simonstown, Republic of South Africa — 1st

& 3rd Wed., 6:30 p.m., Various Venues,
Simonstown, Cape (021 720511, x 402).
Sponsored by Table Bay 2232-74, Cape
Town.

4378-U Dolomiti
Aviano Air Base, Italy — 2nd & 4th Thurs.,
7:30 p.m. Location varies.

4388-U Butterworth
Penang, West Malaysia — 2nd & 4th Wed.,
7:30 p.m., Hotel Continental, No. 5, Penang
Road.

4391-U Benquet Corporation
Baguio City, Philippines — Fri., Benquet
Corporation, Balatoc Mill Camp, Itogan.

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Baton Rouge 906-68, Baton Rouge, LA

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Sea-Ren 1994-2, Renton, WA
Sunrise 160-9, Spokane, WA
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Great Fort Lauderdale 2004-47, Fort
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CB Communicators 2114-24, Council Bluffs,
IA
Delaware County 3204-38, Delaware
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Lakeland 2262-47, Lakeland, FL
Tower 963-65, Rochester, NY

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Executive 408-10, Youngstown, OH
Podium Peers 1804-30, Dolton, IL
Gibraltar Communications 2997-46,
Newark, NJ
Red Bank 2091-58, Charleston, SC

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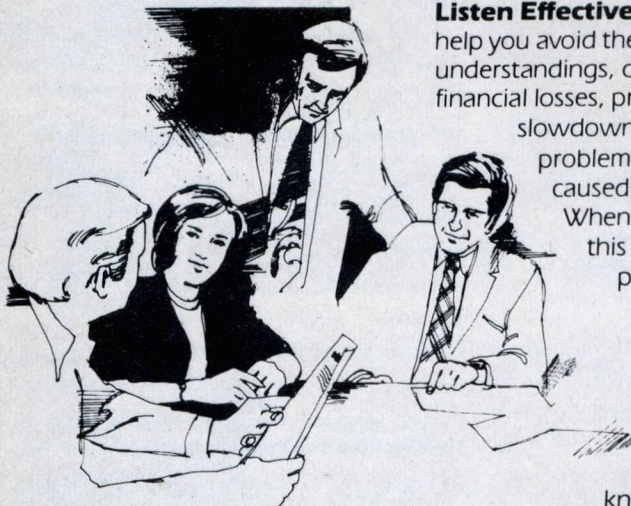
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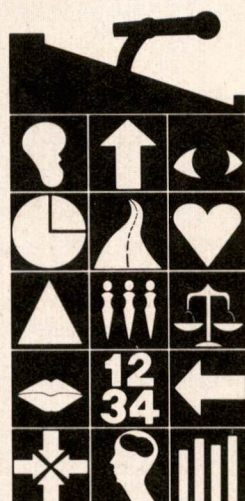


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I prefer to pay now. My check or money order for \$ _____ is enclosed.

I am a Toastmaster. Please bill me in the amount of \$ _____ through Club No. _____
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CLUB NO. _____ DISTRICT _____

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